

# GOSSIP OF THE PLAYER FOLK



John Philip Sousa, Orville Harrold, Nat Wills, Belle Story, T. Aldrich, Arthur Deagan and R. H. Burnside in "HIP HIP HOORAY" at the HIPPODROME

It has been found necessary to enforce the importance of neutrality on the actors appearing in "Under Fire" at the Hudson Theatre. There are so many nationalities represented in the cast.

William Courtenay is Irish and proud of it; E. G. Robinson is French; Norman Tharp is English, and oh, so English; and now look out for trouble. Robert Fisher is German; so too are every last one of the squad of German soldiers that march on to the scene in the second act. In fact they are all of them reservists in the German army. Can you blame the stage manager for having some notices, German, French and English, around the stage and dressing rooms the day the show opened reading: "This place is neutral—this is for you?"

Emma Janvier, who was for several years in retirement before she returned to the stage to take a place in the cast of "Some Baby" at the Fulton Theatre, finds that some of its usages are now difficult for her to understand. She put this question up to THE SUN reporter the other day:

"Being a mother of three beautiful boys, it is simply startling after my six years absence from the stage to find how easily I find myself cuddling the 'prop' babies used in this farce with all the ardor that I would expend upon honest to goodness, soft, warm, pink darlings of flesh and blood. When I stand in the wings and see the dolls lying on the property table they mean nothing to me. Then some one brings one of them on the stage and some one else brings on the other. Then I step before the footlights and pick them up in my arms, and behold! they become almost as real to me as my own sweet darlings at home. When in the course of the play I have to kiss one of the dolls I find myself instinctively turning to kiss the other, because having twins of my own I would not dream for a second of showing any partiality, and I can't even remember the idea that one of the dolls would be jealous of the other if I showed anything but the most impartial attention. Of all my many experiences on the stage this is the most startling. And the strangest thing of all is that the minute I step from the stage the illusion ceases. I carry the two little ones off into the wings, cuddling them with all the fervor of a mother for her own, and as soon as I am out of sight of the footlights they turn at once into mere painted dolls, pretty dolls to be sure, but only dolls after all. Now explain that to me if you can."

The SUN reporter had to admit that it was too much for him. But then he never was a mother nor an actress.

Lewis Waller and Percy Burton will present at a leading New York theatre at Christmas time "Gamblers All," by the late Mrs. May Martindale, with Lewis Waller, Madge Titheradge and the London company. "Gamblers All" was a success of the past London season and is now being played in the English provinces by Mr. Waller. Mrs. Martindale, the author of the drama, was the daughter of Sir Charles Young, who wrote "Jim the Penman." It is a curious thing that neither Sir Charles nor his daughter ever wrote more than one three act play, though in their single efforts they both scored unusual success. Sir Charles Young wrote a one act play.

"Gamblers All" tells of the wife of a broker who gambles without her husband's knowledge. Though he is known as one of the greatest plunders on the "street," he abhors cards and races, and the drama has to do with the conflict between his wife's gambling and the husband's prejudice. The wife is played by Miss Titheradge, while Mr. Waller is seen in the role of a money lender. The play gets its name from the fact that all the characters are gamblers of one sort or another. The complete English production and company will be brought to New York by Mr. Waller.

Charles Hopkins, who will produce "Treasure Island" at the Funch and Judy Theatre next month, has been trying to prevail upon Lloyd Osbourne, the representative of the Robert Louis Stevenson estate, to attend the play. In a letter under date of September 12, from Gilroy, Cal., regretting his inability to leave his "little mountain ranch," there appear the following paragraphs:

It will be recalled that Stevenson declared he had received his inspiration for this greatest of all sea stories from Osbourne, whom he described as "a schoolboy in the late Miss McGregors cottage, home for the holidays, and much in want of something crazy to break his mind upon." Mr. Osbourne therefore writes with authority.

"An interesting fact in regard to 'Treasure Island' is that it was the turning point in R. L. S.'s literary life. Up to that time his books, though greatly praised by critics, never sold beyond the first edition of 700 or 800 copies. Indeed, three of them were so little valued by their publisher that for a lump sum of \$250 Stevenson bought back the copyrights of 'Virginian,' 'Puerfisque,' 'Travels With a Donkey' and the 'Inland Voyage,' books that subsequently earned tens of thousands. As a boy I used often to ask him why he did not write something 'interesting.' I remember it being thought quite a joke—my inability to read his books.

"As most people know, 'Treasure Island' was directly inspired by a small map I drew as a boy. When the map was finished R. L. S. happened to lean over my shoulder and added, tremendously to my delight and not a little to his own, the crosses

for buried treasure and the deliciously romantic names now so well known. Then he said enthusiastically: 'I'll have to write a story all about it!' And I said: 'Yes; something really interesting—who it was that buried the treasure and why the little island was called Skeleton Island—and not like your other books.' And he said: 'Oh, no; nothing so stupid or tiresome, but full of pirates and buried treasure and the things everybody really likes!'

"These were not the exact words, but I can remember the gist of that conversation as though it were yesterday, and Stevenson's eager, mantling, whimsical face. The next day I was electrified to have the first chapter read aloud to me—the first chapter of 'my' book. The others followed in almost daily succession. That the book was marketable or had any future outside the family circle did not occur to R. L. S. until a considerable time afterward. Yet this was the beginning of his success, the actual turning point in his literary life."

## A NEW PLAY A WEEK.

**THE STANDARD THEATRE.**—"High Jinks," which ran for a winter in this city, will be revived this week.

**LEXINGTON THEATRE.**—"The Song of Songs," with Irene Fenwick and the other popular players in the company.

**THE YORK THEATRE.**—Louis Mann in "The Bubble," which he acted so long at the Booth Theatre.

Irene Fenwick, Cyril Keightley and Thomas Wise are members of the Eltinge Theatre cast, who will be seen this week in "The Song of Songs."

Some of the spectators who saw "The Bubble" on the first night Louis Mann acted the play at the Booth Theatre thought that there was too much of a sameness in Mr. Mann and his dialect. How much at fault that judgment was is shown by the continued success of Mr. Locke's play. In spite of the two hundred performances at the Booth Theatre there is such a demand to see the piece again that John Cort will present it at the York Theatre this week.

## WHERE TO DANCE.

Either With or Without Skates and Ice.

The Danse de Folies or vice-versa, either being equally impossible in the French language, is the best antidote to "Moloch." There is only gaiety in "Just Girls" with plenty of opportunities to dance or merely to stick around and enjoy the sights if one prefers.

At Castles in the Air there is dancing with or without skates every night after the theatre, and there is also expert professional ice skating to be seen.

## THE BROOKLYN THEATRES.

Good Plays Across the Bridge This Week.

**MONTAUK THEATRE.**—"It Pays to Advertise," which ran during the whole season in New York. Amusing farce of business life by R. C. McGuire and Walker Hackett.

**MAJESTIC THEATRE.**—"A Fall House," farce which confuses a respectable business man and a thief, is by Fred Jackson and had a long run at the Longacre Theatre. This week it is to be seen here.

This is to be a week of farce in Brooklyn. Both of the leading theatres will present plays of this kind. The Montauk has the best American

## POINTS IN THE MUSICAL PLAYS.

Characteristics of the Prevailing Successes in New York.

John Chester Hines, who had such a successful beginning at the Winter Garden as the successor to John Henry Thomas in "The Passing Show of 1915," has revealed the possession of a sonorous and agreeable baritone voice and an ease in acting which is surprising in one whose stage career has been so brief. But Mr. Hines is not altogether a beginner. He has appeared in many of the public performances of the Dutch Treat Club, of which as a well known writer of short

## News of Musical Events will be found on Page 8 of Part Six of To-day's SUN.

stories he was for several years a member. Mr. Hines after his successful start will continue in musical plays.

"The Girl Who Smiles" at the Longacre Theatre promises to be one of the long lived successes of the season. It would probably last longer and would certainly be more victorious if there were less singing for its own sake. Audiences like to hear in musical plays a well sung number and they delight in good voices. But once there is ground for the suspicion that the singing is being done for its own sake and for the pleasure of the chatters themselves the public is likely to grow restful. There are some grounds for this belief in the current performances at the Longacre Theatre. Especially at the beginning of the second act is this true. There one member of the company is allowed to lift up his voice in song after the other. There is of course an inevitable monotony. Natalie Alt, who acts the leading role so gracefully in this play, is an example of a good voice may be impressed on the audience. Miss Alt always sings as if she were trying to do the best she could for the play and the audience.

Frances Demarest in "The Blue Paradise" at the Casino made her first appearance in New York as one of the flower maidens in Henry Savage's production of "Parsifal." Kirby Lunn was the Kundry and gave Miss Demarest her first lessons in the important art of make-up. Miss Demarest seems to have learned it now. Demarest, who came to the stage from a convent school, thinks that the tendency of her early training was to turn her thoughts toward the beauty of the theatre.

Georgia Caine, who is again one of the dominating figures in the musical play which is fortunate enough to possess her services—this time in "Two Is Company" at the Lyric Theatre—may always be relied upon to bring out of a part which falls to her as that there may be in it. Miss Caine never shirks any part of her work.

Maria Zucca, who is now in "Two Topics" at the Century Theatre, has made her new stage name out of that by which she was known when she was a student of the piano under Alexander Lambert. When she went from her New York teacher to Berlin she was still Augusta Zuckermann. It was expected that she would make a reputation as a pianist, but she decided to be a singer, and made her first appearance in musical farce under George Edwards in London. She sang last season in "High Jinks."

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